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War & Love/Love & War: A Choreographic/Research Thesis

Jasmine Young

Loyola Marymount University

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War & Love/Love & War

A Choreographic/Research Thesis

By: Jasmine Young

Department of Dance

Senior Thesis

8 May 2009

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Reflection: Summary of Dance Studies

Fundamentals of Dance Composition I and II:

- We discussed basic vocabulary for speaking and writing about dance.
- We explored different methods to generate movement.
- We explored the elements of dance: Time, Space, and Energy.
- Investigated role of music, silence, etc
- We explored the use of solos, duets, and group work as a process of choreography
- We explored improvisation.

Principles of Movement: Conditioning for Dancers:

- We learned basic anatomy and kinetic chain movement.
- We learned basic Pilates, Feldendkrais, Todd, Franklin, and Bartenieff exercises.
- We evaluated our individual limitations, strengths, and weaknesses in order to develop an individualized conditioning program.
- We developed a better understanding of posture, alignment, and muscle and joint function.

Laban Movement Analysis:

- We learned basic Laban vocabulary and accompanying symbols.
- We explored our movement tendencies through improvisation and using Laban vocabulary to identify them.
- We further developed our ability to describe dance in an academic manner through journaling and written papers.

Dance History:

- We gained a basic understanding of the history of Western or concert dance from its beginning in the courts of France to the contemporary stages of today.
- We developed verbal and critical thinking skills through analyzing historical writings, writing our own reflections, and engaging in class discussion.
- We learned to evaluate dance through historical context.
- We learned the origin of contemporary styles of dance, increasing our appreciation of where the work has evolved.
- We learned how cultural aspects of race, gender, sex, socioeconomic class relate to Western dance as it evolved.

Dance Styles and Forms:

- We focused on contemporary choreographers and their methods of the choreographic process to explore our own choreographic voice.
- We engaged in frequent discussions with our peers and professor about the outcomes and processes of our choreographic explorations.
- We furthered our understanding of text studies, chance procedures, and improvisation as methods of choreographic technique.

To Dance is Human: Dance, Culture and Society:

- We learned about the different ways dance is both influenced and influences culture.
- We learned the importance of our individual culture and gained broader perspective and compassion towards other cultures.
- We explored various dance forms from various regions of the world.
- We engaged in our own self-reflection of how we started dancing.
- We analyzed and reflected on academic writing pertaining to dance and culture.

Kinesiology I and II:

- We learned the functions of body, focusing specifically each body system: nervous, respiratory, cardiovascular, endocrine, muscular, and skeletal. .
- We discussed the different aspects of wellness and how this pertains to one's longevity and performance as a dancer.
- We learned and executed exercises based in Pilates.
- We reviewed the various bones and muscles of the body and how they relate to dance. .
- We learned the planes of movement: sagittal, horizontal, vertical as well as other terms to describe the body in relation to space.
- We developed a personal conditioning program that addressed individual weaknesses of strength and flexibility

Principles of Teaching Dance:

- We learned the California standards for dance education
- We learned how to meet these requirements through various ways
- We learned how to create lesson plans and had an opportunity to teach our peers.
- We learned ways to bring dance education into the class room and the benefits of art in education.
- We learned how to integrate the four Cornerstones into dance education: Technique, Creating and Performing, Historical and Cultural, and Critiquing and Assessing.

Pilates Lab:

- We learned various exercises of the Pilates system on both mat and reformer.
- We learned about our specific body and how to address our individual weaknesses and injuries.
- We learned injury prevention and recuperation.
- We gained a better understanding of core stability, strength, flexibility, and range of motion.
- We learned the importance of addressing injuries immediately and the most efficient methods to ensure proper healing.
- We gained a better understanding breath and the facilitation of movement.

Music for Dance/Drumming:

- We learned basic musical rhythms through drumming and tap dancing.
- We learned how to read and understand time meters and sheet music
- We discovered the importance of musicality in terms of movement.
- We learned how to work collectively as a unit to execute musical pieces

World Dance – Dunham

- We learned the basics of Dunham technique.
- We discovered new ways of improving dance technique in terms of strength and flexibility.
- We learned how to understand musicality through using percussive beats.
- We explored various dance forms from Africa, the Caribbean, and Haiti as they all influenced the Dunham technique
- We learned about the unique costuming associated with the Dunham dance form.

Ballet (III and Intermediate/Advanced):

- We learned basic positions and terminology of ballet technique.
- We engaged in conversations about alignment and placement.
- We increased strength, stamina, flexibility, foot and spinal articulation, core stability, awareness of weight and spatial occupancy.
- We learned to maintain balance between the technicality and performance of ballet technique, through an emphasis of being present and taking risks in movement.
- We learned to trust our bodies with the movement and to not over think while dancing
- I discovered confidence in my Ballet technique

Modern Dance (II, III and Friday Workshop):

- We learned basic alignment of the body.
- We explored how weight influences movement and the importance of being grounded and having an understanding of weight shift.
- We learned how to move the body as a whole as well as how to articulate and isolate.
- We learned how to integrate breath in movement.
- We explored being off center and taking risk. .
- We increased stamina, endurance, strength, and flexibility.

Dance Perspectives Essay

Black Social Dance as Social Action

To the untrained eye, dance can be defined as simply moving parts of the body in a rhythmic motion. Dancers know that dance is much more than “moving”. Dance is more than entertainment. It is an expression. It is emotional. Dance can express contentment or discontentment of a certain time. It can also be reflective of one’s social environment as well as culture. Social dance can be defined as ways in which a group of people reveal their feelings toward their surroundings. Social dancing is imbued with cultural and political aspects. Specifically, Black social dance is an aspect of African American culture in that it helps to identify political resistance, identity, and cultural integrity as seen through the eyes of African Americans. This paper explores dance within the Black community as not only political and social history but as a conviction of certain emotions through the art form that is dance.

Black social dancing cannot be summed up into a single sentence because people have varying interpretations of what it means to them. Some African Americans view Black social dancing as simply entertainment as well as social interaction between them. Others may see this form as a dance of social action in that it is utilized in order to protest and/or express pride within the ethnic group. According to Shaw (1990), prior to the emergence of the Civil Rights Movement, Black social dance as a form of political resistance was born in dance halls, membership clubs, and cabaret nightclubs. These locations served as the institutional context for the development of African American social dance. “African Americans are sensitive to the fact that as a cultural and political group, they have limited power to appropriate and export culture, even their own” (Shaw,

1990 p. 45). The standard that Blacks apply to their own dancing is charged with political meaning. For example, African Americans at that time would implicitly ridicule Whites for attempting to dance “Black” in their presence. From this, Blacks displayed political resistance by incorporating elements of Africanism into the dance moves. Examples include isolation of the pelvis, manipulation of body parts, and the percussive use of rhythm. They felt as if only people of African decent would be able to demonstrate these movements naturally and with ease.

Black social dance holds an aspect of political resistance in that Blacks engaged in a type of dancing they believed was a contradiction to white (mainstream) dance. Evidence of this derives from African American thought that Blacks were the “better dancers” and often condemn whites who attempt to dance “Black”. Through some aspects of social dancing, African Americans make distinctions that imply resentment and/or repugnance for White America who attempt to emulate certain aspects of Black culture. Political resistance appears to be effective within the African American community because by expressing this idea through dance, Blacks confront Whites and in their eyes are victorious.

African Americans also utilize social dancing as a defining aspect of their identity. Identity is vital to any social or cultural group and African Americans make use of the Arts in order to express this notion. According to Shaw (1990), during the 1940’s, African Americans made them stand out against mainstream America not only by their actions but through their appearance (p.45). At the nightclubs and dance halls, men wore zoot suits and designed their hair in a “conk” style. They also always held a glass of liquor and had a cigarette. What these elements did was create a notion of “coolness” as

it helped to identify this specific group of people. Another example of identity in Black social dance is the Africanist presence in the western dance culture. In a course on the history of Dance Theatre at LMU, the evidence of Africanism in dance is expressed through the work of Brenda Dixon-Gottschild. Dixon-Gottschild argues that throughout the history of dance, mainstream America has failed to acknowledge African presence in dance and other art forms. In her lecture at LMU, she gave concrete examples of Africanist presence in various genres of dance from the Swing era to Balanchine's Ballet choreography. The significance of Dixon-Gottschild's thesis is that Black identity makes itself apparent through all dance forms in American culture. Although Black identity in dance is often overlooked, it is important to know that it does exist.

Cultural Integrity is an aspect of Black social dancing in that it allows one to participate culturally within the community. Dancing equates participation and membership within the Black culture. It is an attempt to display one's loyalty to the African American community. Cultural integrity adds a sense of belonging. According to Shaw, cultural integrity is significant on a socio-psychological level in that dance within the Black community is all about quality. The more skilled a person is at dancing, the more in touch with their "Blackness" they are. In perspective, it is an example of nationalistic pride. Proper Black social dance requires that certain postures and gestures are performed in a particular way. For instance, dancers would reject ideals related to classical dance training such as correct alignment (slouching, slumping), slapping of dance partner's body parts (thighs, buttocks) and shouting out random comments while dancing ("woo", "yea", "sho nuff"). The significance is that it proves one is an active member of the community. Knowing how to dance and keeping up with trends is

Primary Notes — C

Young1

Jasmine Young

Senior Thesis Prep

Dance Perspectives Essay

2 December 2008

Black Dance as Social Action

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Structure is good.

— paper is unfinished — ideas aren't fully evolved yet

— in some areas paragraph structure and sentence structure are unclear need work

good clear intro

— cite source of definition

— emotion is implied when you talk about your themes. I know it needs to be stated here. — good clear topic sentence

ex: Some view it as a social interaction. — could word choice

(1990) — for APA, this style of citation places the year here

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The paragraph shifts to get disorganized here

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Both the dancer and D-G examples need a little more development

cite original source

"sho nuff"). The significance is that it proves one is an active member of the community. Knowing how to dance and keeping up with trends is necessary to enhance one's membership in a voluntary group. Prior to the Civil Rights Movement, it was imperative that one knew how to dance because the inability to perform was a sign of assimilation to what is known as mainstream "White" dance. Methods of maintaining cultural integrity was through a person's improvisational ability. This skill involved combining popular Black dances into one. For example, dancers would mesh the Rumba, Tango, Jitterbug, Snake hips, Conga, and the Charleston in order to show his/her knowledge of Black Social dance. Improvisation shows participation ⁱⁿ to the community.

*this section
needs
more
development*

Dance is an expression. In relation to this paper, it is a reflection of one's social environment as well as culture. Social dancing is imbued with cultural and political aspects that help to develop a sense of nationalistic pride within a community. Specifically, identity, cultural integrity, and political resistance are ^{all} apart of Black social dancing and evidence is shown through various Black dance forms that are influenced by periods throughout history. The primary function of Black social dance to express feelings toward society and to give insight of African American thought.

*too much
repetition
of Intro
IP -*

*find away
to draw more
substantive
conclusion*

Bibliography

Shaw, Harry B. (1990). *Perspectives of Black Popular Culture*, Bowling Green, Ohio:

Bowling Green State University Popular Press

DANCE PERSPECTIVES ESSAY - RUBRIC
STUDENT: Jasmine Young



Prof. Judith Scalin and Kristen Smiarowski
 Loyola Marymount University

Fulfillment of the Assignment	Excellent	Good	Adequate	Below Adeq.	Absent
Author creatively brings together ideas from texts and source materials dance classes, core classes and elective classes.	X				
Essay is written in a scholarly voice and successfully reveals the writer's point of view.	X				
Author cites an appropriate number of sources in-text for this length essay and properly constructs a variety of ways to cite sources in the text.		X			
Essay presents the topic in a fresh, clever, explorative and/or inquisitive way.		X			
Personal significance of the topic is evident.	X				

Crafting of Ideas					
Paragraph one and the beginning of the essay capture the reader's attention and guide the reader to want to read more.	X				
Thesis is easily identifiable, insightful, sophisticated and crystal clear. Connects well with paper title.		X			
Author uses enough details to clearly make a statement, unfold a purpose and support the thesis of the paper.				X	
Author uses primary source information to strengthen each point.		X			
Paragraphs are well-structured so they have a focus and topic sentence.			X		
Pacing of the essay is well-crafted and keeps the reader engaged and eager to continue reading.		X			
The essay is organized, revealing an idea that is complete, connected and explored in-depth.			X		
Excellent transitions from point to point and paragraph to paragraph.	X				
Author describes authors, professors, dances, places, times, dates, books and ideas, representing them with appropriate detail, accuracy and sufficient information so that reader understands the source and concept.			X		
The body of the paper is organized so that the concepts evolve into a clear conclusion. The conclusion pulls together the main ideas, topics and primary text(s) employed in the paper in a meaningful way.				X	

Mechanics					
Sentence structure, conventions of grammar and diction are excellent.			X		
Essay is spell-checked and contains minimal to no spelling errors.	X				
Essay includes correct use of punctuation and of APA citation style.			X		
Reference list is sufficient: it includes at least one primary text and cites original sources for knowledge from LMU courses.		X			
Essay conforms in everyway to format requirements.		X-too short			

Deadlines Met: First Meeting with Kristen (Sept. 19th) : YES
 First Draft Due Date (Oct. 14th) : YES
 First Draft Meeting: YES

Final Draft Due Date : YES

necessary to enhance one's membership in a voluntary group. Prior to the Civil Rights Movement, it was imperative that one knew how to dance because the inability to perform was a sign of assimilation to what is known as mainstream "White" dance. Methods of maintaining cultural integrity was through a person's improvisational ability. This skill involved combining popular Black dances into one. For example, dancers would mesh the Rumba, Tango, Jitterbug, Snake hips, Conga, and the Charleston in order to show his/her knowledge of Black Social dance. Improvisation shows participation to the community.

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Bibliography

Shaw, Harry B. (1990). *Perspectives of Black Popular Culture*, Bowling Green, Ohio:

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War and Love/ Love and War

Introduction

Being that I am a History major as well as a dance major, I thought it would be effective to express what I learned and discovered in both areas of study. In History, I have been doing extensive research on the effects of war on people directly such as the soldiers versus indirectly such as family and loved ones. My History studies have challenged me to look beyond what is taught to us in textbooks. Instead we investigate the idea of war from a humanistic aspect. The intention of my dance thesis is to express the social and psychological impacts of war on the individuals who are on the front line as well as at home. The piece is entitled *War and Love/ Love and War* and it focuses on the connection between these two concepts. Although it can be interpreted in various ways, my focus was to display these concepts in three lights. First, I will look at the soldier and how the psyche can become consumed by the idea of war and violence. Second the piece will explore how war can cause the destruction of love within personal relationships. Lastly, I address the loss of love for humanity within the soldiers due to the traumas of war. War itself is a universal act in that it can and does occur in any city, state, or country and has been since the beginning of time. I decided to focus on a more contemporary setting in the context of gang warfare. Growing up in Inglewood, Ca has shaped my views of war as I saw it in the streets and I hope to share with you how war and love are both elements of the human experience. This paper discusses the journey of my choreographic process.

I. Ideas for Explaining War and Love

I began my choreographic journey by first doing research on various moments in history I found most interesting in terms of war. What I sought was the connection between love and war within various time periods. I began with my knowledge of the Spartans of Ancient Greece. What I found most intriguing about this group of people is that war was a significant part of Spartan life. War was reserved for those who were of the upper class being that they were the ones who were able to afford weaponry. The war policies implemented by Spartan society express the notion that the opportunity to engage in war was not available to every citizen. Participation in combat in Sparta represented financial success and social hierarchy. Spartan men who were fortunate enough to engage in battle were born into a system that trained them for war. These warriors understood it was their responsibility to continue the legacy of the courageous men that came before them. These men were in love with the aspect of war that involved victory and glory. An example of Spartan men being in love with war can be examined in Herodotus' account of the battle of Thermopylae. Herodotus speaks of three hundred Spartans soldiers fighting against the Persian army with numbers in the thousands. What makes this tale unique is the idea that although they know they are greatly outnumbered and ill-equipped, the Spartan men still continue to fight. The Spartans were in love with the idea of fighting against the enemy and being feared by others. The idea of glory is what kept these men wanting to continue to defend Sparta.

The wars in Vietnam and in Iraq were interesting to me too in looking at the psychological and social effects of war once the soldiers return to the home front. In dealing with these two time periods, I found I was more interested in understanding assimilation of veterans back into a society. These men would never fully comprehend

civilian life for they have experienced something far more traumatic. My research proved that many of these war veterans return home and become consumed with drugs, alcohol, and violence. The reasons for this large increase in drug, alcohol, and physical abuse were that these things served as coping mechanisms for dealing with war. These men could not easily adjust to being at home. The war front had become their home and lifestyle. Some of these men also suffered from Post-Traumatic Stress Disorder (PTSD). PTSD was caused by not only witnessing horrific violence but from having to engage in some of these unfavorable tasks. These effects of warfare greatly affected their relationships with loved ones. The connection between war and love is that these negativities contributed to the destruction of love in that these men do not return home the same way as they left. These soldiers of Vietnam and Iraq have experienced things unimaginable making it very difficult for them to adjust. From this, families and relationships are broken and sometimes are never restored. Through my various observations and research, I proposed the question of whether war and love stood together or do they have potential to be destructive to one another? I wanted to address this question with my choreography and I aim to represent these elements through various stories brought together to create a central theme.

I also have gang warfare to look at as a resource. Growing up in Los Angeles has given me the firsthand experience of gang violence. Not only did I grow up in this environment, I had relatives as well as childhood friends involved in this lifestyle. It is just as harsh and brutal as military warfare. These men and women too are forced to put their lives at risk in order to harm others whether it is through physical violence. Although they are not examined and diagnosed in medical facilities, those involved in

gang warfare suffer from PTSD, survivor's guilt, and the loss of innocent loved ones. I feel as though the effects of gang warfare are often overlooked by society. Those whose lives are surrounded by this intense violence suffer from similar repercussions as those who are involved in military war. Similar to other forms of war, Gang warfare causes the destruction of love between not only in personal relationships but within oneself. I find this most interesting in all of my research.

II. My Process

A. Incorporating Research/ Intention of Choreography

I realized I am very much interested in this idea of love and war. My goal of my dance is to establish a connection between what I have learned from my Dance studies and what I have taken from the History department. I wanted my choreography to hold historical relevance in that it is expressive of a particular type of war. This idea of war served as inspiration in my choreography. This subject gave me a variety of ideas to work with. I could incorporate gestures, war poses, or even social dances reflective of the time period. I sought to explore all aspects of war from tactics to the social effects in order to convey my ideas about love and war. I decided to focus more on the psychological and social aspects of war in that I felt was I more knowledgeable in the subject area. I want to use my History background in order to create a narrative. I wanted to take literal gestures that signified war and my Hip-hop movement vocabulary in order to express this narrative.

I looked to outside resources and tools to help me express my views of warfare. I watched various war films such as *Saving Private Ryan*, *Dead Presidents*, and *300* to help give me ideas for movement. I wanted to express ideas from different periods in

history where war was a significant part of the culture. I then narrowed down my choices of war eras to times I felt I was most interested in. I decided to look at various resources that focused on World War Two, The Vietnam War, and Gang Warfare. These time periods could hold rich choreographic material. For instance, World War Two reminded me of the Swing music and dance. Social dances that were popular during this time were The Lindy Hop, Jitterbug, and Boogie Woogie. The significance of these dances to this wartime was that American GI's influenced other nations during the war effort making the United States a model nation. The war in Vietnam reminds me of protest demonstrations, the Civil Rights Movement, and Marvin Gaye. In terms of choreography, I thought of precise and militant movements done to percussive beats. Movements that appeared to be indicative of protesting would have also served a beneficial. Looking at Gang warfare, I thought this era would be easiest to generate choreography being that I grew up literally next door to the lifestyle. I could incorporate my background in Hip-hop Street dancing to express war on the streets. Dance forms associated with this era include sub-genres of Hip-hop dance such as Krump dance and Crip Walking.

Literary works also became sources form my research. I am a fan of poetry so I looked to my favorite poets for powerful quotes that best expressed the message which I was trying to convey through my piece. The quote that was most relevant and happened to be my favorite poem is one by rapper Tupac Shakur. The poem read the following; "Question: When will there be piece on earth? Answer: When the earth is in pieces¹". In relation to my choreographic intent, this poem raises the question that if peace only comes with self-destruction, how do we spend our time on earth? This relates to my theme of love and war because we as humans have the choice of whether we want to

¹ Shakur, Tupac. Rose that grew from concrete. New York: Pocket Books, 1999. (pg 37)

have loving relationships while on earth. It is significant because we do not realize this until we are faced with misfortunes such as war and violence. From this comes the test of whether love can survive in a world filled with violence.

It was not an easy task to turn these ideas into choreography. I had so much information and insight to work with, I often found myself overwhelmed by it all. I wanted my message to be strong and clear and so I began to question the possibility of me conveying my message through the art of dance. If I could accomplish this task of successfully getting my point across through dance, it would open the eyes of not only those who do not consider dance as a tool for social critique, but it will attract those interested in the human experience.

B. Choosing Dancers

Choosing dancers was one of my biggest challenges when creating my piece. My cast includes four women and one male and each person is either a dance major or minor here at LMU. Although my entire cast is African American, I want to state that it was not intentional that I picked them because of this. I felt as though these individuals represented various levels and backgrounds of dance. I also felt that these particular dancers would be able to have conviction through their emotions. I originally wanted three males and three females in the dance but the limited amount of male dancers at LMU made it difficult. I initially had two male dancers; one who had a Hip-hop Street dancing background and another who was new to dance all together. Due to the inability to find another male caused me to leave the ratio of four women to two men. The three women I chose were very different in styles and it was important because each person brought something different to my choreography. Although one of my men quit along

with two of my original women, I still managed to find dancers that made my vision come alive. I was thankful for the four I worked with. I am also apart of the cast so I felt my team of dancers was solid. I felt these dancers would understand my artistic vision and deliver. Being that they have worked with me before in dance, I knew they would be able to understand my vision and execute it.

I made the best out of having only one male in my cast. It may seem odd to one to have a dance about war with only one male involved. It is important to note that these women are all powerful movers in their own respect. These different body types and movement styles help my vision come to life in that they represent individuals. This is significant because it shows different people from different walks of life coming together to create this notion of the effects of war on love.

C. Choosing Music

Music has played an important role in my life as a dancer. I was first introduced to dance with Hip-hop Street dancing. Freestyle was an important aspect of Street dancing. Under the Hip-hop dance genre, freestyle dancing involves the dancer not knowing exactly what he/she may do until they hear the music. I consider myself to be apart of this sub-genre of Hip-hop dance and so music serves a muse for all of my choreography. Freestyle dancing is where I am most creative and music is the driving force behind this idea. Music is important to freestyle dancing in that you have to feel the music before performing because you do not want to appear as though you have been practicing your routine or appear to not be in tune with the music. It has to become apart of you. It may seem unusual to some that I have to be inspired by music in order to create but that is how I am trained. I am able to compose without music but when doing

so I feel as though emotion is lacking. Music inspires my soul and that is what motivates me to move.

In relation to Love and War/ War and Love, I chose music I felt would best set the tone for what I was trying to convey. I decided to use a song entitled Coldest Winter by Rapper/Produces Kanye West. In my opinion, Kanye West is indeed one of the voices of our generation. His beats and his lyrics work simultaneously to create scenarios that can be interpreted in various ways. I believe Kanye's work is truly the definition of art; it cannot be construed in just one category. His lyrics hold various meanings depending on what the listener may be experiencing in their life at that time. Kanye's music is an expression of the human experience in that he addresses life, death, love, hate, religion and violence. Kanye West has no boundaries when it comes to creating art and I try to do the same. Although I more than likely ruined my chances of presenting my work in the student concert due to using West's music, I felt that without his music my piece would not have come alive the way it has. I cannot choose any song when creating works especially in Hip-hop. If I do not totally taken by the music, I am unable to perform to my fullest potential as a choreographer.

D. Choosing Costumes

Costumes also played a vital role in making my piece come to life. They are important in a sense that your message can easily be distracted by what the dancers are wearing. I had a lot of ideas but nothing was working with the message I wanted the piece to convey.

The first idea I had was traditional army fatigue or camouflage gear worn by all the soldiers and the love interest would wear a dress in order to show that she is apart

between the two phrases even though I had already explained they were two separate phrases with no real relationship to one another. One issue that came up and continued to come up throughout this process was the use of audio and media as a score for my piece. Initially, I did consider using these elements to help make my dance come alive but I stayed away from the idea because I did not want it to distract from the choreography. The only way I was going to be able to accomplish my goal was to stick with how I was used to creating; with music.

Going into my second showing, I was confident in my new material as well as my music choice. The second showing is when I began using Kanye West's music. I began with *Love Lockdown*, a hit single of West's. I loved this musical score for its heavy percussion and its intensity in its lyrics. I also found the lyrical content intriguing in a sense that his words could be interpreted in more than one light. In terms of my movement material, it was further developed and I incorporated suggestions from the previous showing. This time I around I turned those gestures I originally created and turned them into a Hip-hop dance. I had elements of drama and theatrics. Here is where I began to create mini-stories for the big picture. I was proud of what I had done in terms of the changes and I felt my piece was evolving into something good.

Unfortunately, the response I received was not what I wanted to hear. One member of panel stated that I had too much going on and that the mini-episodes may appear "confusing to the audience" and the dance itself may "lose its essence". I was also advised to explore more "war movement". Another critique was that I should have music without lyrics. I disagreed with this because I felt as though the lyrics to

the song were significant in conveying my message. The panel was focusing too much on the music and not the choreography. At that moment music was not as important as the choreography. Music was not the aspect of my piece I was struggling with. Keeping my vision alive was my greatest challenge. This was an uncomfortable moment in that I felt like the panel wanted me to start from scratch. I understood their viewpoints but at the same time I felt that if I changed my piece to what they thought it should be, my piece would no longer be mine. I wanted to do my piece my way. I had a vision and I wanted to follow through with it. I wanted to prove to them that I was capable of this task without making drastic changes. I decided to not make any changes to my movement or music.

The formal showing was next and I made the decision to not change anything in my piece. I was content with both the material and music I had chosen. I encouraged my cast to be fully invested in the movement and the story. I wanted these characters to come alive while performing so the panel could see my vision. Overall, I received positive feedback from the panel. They continued to reject my musical choices saying it was “inappropriate for the concert stage”. I then began to consider other options. I did not want to jeopardize my chance of making it into the student concert.

I V. Adjudication

During the spring semester, I was playing with the idea of using music versus not using music for my piece. I was contemplating a reversal of my various scenarios in order to clarify my intention. I wanted to think outside of the box in terms of creating a piece about war. I wanted to combine theatrics and Hip-hop to create a narrative that could not be easily forgotten. I decided to change my music to another Kanye

West song. The song *Coldest Winter* differed from *Love Lockdown* in that it was not a hit single on the radio. More importantly, this song's lyrical content was more relevant to my piece. This song speaks of the destruction of love due to conflict. I knew that the panel would more than likely not approve of this musical selection but I felt this was what I wanted. Other music I considered did not bring the dance alive the way this particular song did.

For adjudication, my aim was to keep my music and further explore movement within the various parts of the piece. The one thing I kept in the back of my mind was not to compromise my gut feeling. I felt that what I had up to adjudication was efficient and powerful. Whether the faculty was going to like it or not like it. Whatever the outcome was, I was proud of what I had accomplished because I grew tremendously as an artist. Prior to the actual audition, I was nervous that panel would not let me continue to perform once they heard I had not changed my music. I kept saying to myself, "Remember the intent of your piece Jasmine". I had a short pep talk with my cast and advised them to "bring the drama" so the panel could feel the intensity of the dance. Although my piece did not make it into the concert, I was proud of myself for continuing to fight for what I believed was right. I did not change my music and I presented my narrative in a way that best suited my views. It was not about pleasing the faculty of the dance department. It was about pleasing me. I still continued to polish and work on *War and Love/ Love and War* because it was still apart of my thesis. Now, I had full control over every aspect of my dance from music to costuming. I had the freedom to do whatever I desired. This made me excited by continuing because I knew that I could take my piece to another level. I was

determined to create a masterpiece. And that is exactly what I did. War and Love/ Love and War received positive reviews from both the faculty and my peers at Senior Showcase. My vision became reality because I stuck to what I felt was right. I did not change for anyone and I continued to work and perfect my dance. The end result was a [Hip-hop] that will forever be remembered in the dance department at LMU.

Jasmine Young

Dr. Tritle

Hist 550

1 May 2009

Dance and War in Ancient Greece and in Street Gangs

To the untrained eye, dance can be defined as simply moving parts of the body in a rhythmic motion. Dancers know that dance is much more than “moving”. Dance is more than entertainment. It is an expression. It is emotional. Dance can express contentment or discontentment of a certain time. It can also be reflective of one’s social environment as well as their culture. In ancient Greece, dance was held in high regard for its educational properties. Dance was essential for developing personality as well as preparing for battle. Dance along with music, writing and physical exercise, were the bases of the educational system. In a more contemporary setting, dance is also utilized by gangs in Los Angeles to signify not only affiliation and membership but a way to display strength and discipline. Dance is used by street gangs to send message to rivals that they are powerful and fearless. The paper will examine how war effects dance in ancient Greece and street gangs. Following this comparison will be a brief excerpt of my dance thesis for it relates to the ideas of war and how dance can be utilized to express the human experience.

In ancient Greek culture, Dance along with music and writing were the foundation of education. In major cities/kingdoms of Ancient Greece, men were taught to dance. The strong dancing tradition prevalent among the Greeks was likely inherited from Crete which was

conquered by Greece around 1500 BC. According to Greek legend, Rhea, mother of the god Zeus protects her son from death through dance. Kronus was in fear that Rhea's children would overthrow his reign. To prevent this from ever happening, Kronus ate Rhea's children once they were born. In order to protect Zeus, Rhea appointed Curetes of Crete as his guards. Curetes protected Zeus by guarding the infant by performing warlike gestures and creating noises with their swords and shields. This would drown out baby Zeus' cries from being heard by Kronus.¹ Dance would soon be a significant aspect of not only education but within Greek culture.

Dance was significant in that it became an important part of ritual in Ancient Greece. Ritual dance in Ancient Greece ranged from the celebration of a certain deity to the commemoration of important milestone in life such as births, marriages, deaths, and athletic and military victories. Some ritual dances had actual choreography while others were unruly. Although men were preferred over women as dancers, gender roles were implemented into the art form. Men were given more athletic, acrobatic, movement that signified strength and endurance. Women, on the other hand, were instructed to do softer, slower gestures that represented their inferiority. Men and women usually danced separately but literature and art of this era depict co-ed dancing. For example, in Homer's Iliad, Achilles' shield displays a dance in which men and women are dancing side-by-side and holding hands.² Animal dances are the oldest form of ritual dance of ancient Greece. In these rituals, animals were significant in that they played an important role or bore symbolic relevance of current times. Animals' costumes and

¹ Jane Ellen Harrison. Themis: A Study of the Social Origins of Greek Religion. Cambridge: Cambridge University Press, 1912.

² Homer. The Iliad of Homer. New York: University Of Chicago P, 1961. (18.590-605)

masks were created to emulate these animals/animal qualities that were often associated with many deities.³ Images of dancers imitating animals can be found in Greek Art.

Ritual dance also took place at Greek festivals. The Dionysian in Athens was a dramatic festival that was held each spring. It was a culmination of songs, choral dances, and sacrifices. Processions and sacrifices were followed by dramatic competitions that included elements of dance. The chorus was responsible for doing the dancing at the festival. The chorus would dance in a circular motion surrounding the altar of a particular deity. Although there are accounts of dance in by the writers of the time such as Homer and Plato, little is known about the actual choreography. Due to the nature of the time period, the only visible images of ritual dance can be found in Ancient Greek art such as vases and murals.

Street gangs utilized dance to express their loyalty for their crew and to illustrate their strength and power. These street gangs have a special dance in which they would perform at gang related functions or in general. According to Urban Dictionary, gang dancing is defined as types of dances performed in order to disrespect a rival gang as well as a victory dance after committing a murder. Gang dancing was only to be performed by those who were members because it could lead to serious consequences, one being death. Specifically, Los Angeles gangs are primarily divided between the Crips and the Bloods. They too perform this type of ritual dance which identifies and separates them from other gangs. This dance is known as the "Crip Walk" and/or the "Blood Walk". These "Walks" or "gang dancing" is an important tool in gang

³ Ancient Greek Dance (1/2)." Hellenica, Information about Greece and Cyprus, Michael Lahanas. 01 May 2009 <<http://www.mlahanas.de/Greeks/Dance.htm>>.

culture in that it creates a sense of identity among them and also signifies what the gang stands for.

Although gang dancing can be traced back to nineteenth century within Irish gangs, it became popularized in the United States in the twentieth century. This dance was first depicted as a dance of initiation in that it was taught to gang members as they joined. No one outside of the gang was taught how to perform these sacred dances. If one was to do so, they would be considered to be disrespectful and were often criticized for it. In Los Angeles, gang dancing is apart of the everyday culture of the Crips and the Bloods. These dances were performed at all major events that occurred within the gang and held various meaning at various times. Gang dances were used to celebrate a victory in the streets such as claiming a new territory or committing acts of violence against another gang. Unlike dances of ancient Greece, these dances were not performed in public. Gang dancing could also be seen in initiation ceremonies. Once gang members are “jumped in” (beat up prior to admission), they are taught this distinctive dance as a signifier that they are apart of a group. Once he/she had learned this, they are now active members and must now make judgments that are in the best interests of gang. Gang dancing could also be seen at secret meetings held by this gang. For instance, upon the start of the meeting, everyone must be able to perform this dance; similar to that of a pledge. Failure to perform resulted in violent repercussions. These repercussions would be being beat up by fellow gang members or body mutilation.

Training in gang dancing was taught by the eldest member of the gang. For gangs members to learn this dance were similar to a rite of passage. Therefore, it was imperative that the most experienced members of the gang taught the dance to newcomers. This instruction did

not include formal training in a particular facility as it was with Pyrrhic dance. Prior dance experience is not required to be able to perform these dances. Skill in this dance form came from practice. Physical fitness was not required to perform these dances. However, prior to learning these dances gangs had to assert their strength and agility by fighting other experienced members in the gang. Similar to that of Pyrrhic dance, there were battles between gang members to assess their skill in gang dancing. In opposition to Pyrrhic dance, gang dancing was purely about pride, identity, and loyalty. Gang dancing did not include elements of war maneuvers or military tactics. The reason for this is because there is no military structure within street gangs. Although gangs were constantly in battle with rivals, there was no special tactics or choreography taught to better equip these men for war in the streets.

Similar to Pyrrhic dance in ancient Greece, gang dancing became a ritual dance within the community. Gang dancing was adopted into the Hip-hop dance culture and is commonly seen during battle dancing. Dancers incorporate variations of the gang dancing in their movement vocabulary. Gang dancing has evolved from a sacred dance into a dance that is widely known and used in the dance world. It also serves as a ritual dance within communities in Los Angeles in that everyone does it or knows someone who is able to do this dance. The meanings behind gang dancing have changed and it is now more accepted in society as a dance form. It is no longer considered as a dance of loyalty and disrespect to rival gangs. Instead it has become apart of urban culture.

Learning to dance was considered a necessary part of and education which favored learning an appreciation of beauty. Dance education in Ancient Greek society was a private matter in that families educated their children in dance based on economic means. The only way

for someone to receive free dance instruction is if they participated in the festivals. Although both boys and girls were trained in dance, boys were top priority. Families would hire an athletic instructor also known as a paidotibes⁴ and they would train the boys in athletics as well as dancing. Training took place at the gymnasium (training center) and the curriculum included movement studies, precision military exercises, and athletic games. These boys would compete against one another with these games and this helped to build confidence. Dance training in Ancient Greece was significant in that it was utilized to develop skills and strength for combat sports and more importantly, for tactical maneuvers of actual battle. Also, this helped dancers to execute choreography gracefully and rhythmically which was imperative when performing in festivals. Pyrrhic dancing was the primary dance form taught at the gymnasium because this style was specific for battle dancing. Pyrrhic dancing allowed for these boys to learn how to hold armor and weaponry in order to be efficient during combat. The dance style represented discipline and resilience. Pyrrhic dance was one of the most common dance forms taught in ancient Greek culture. It was used for not only military training but also served as entertainment.

Pyrrhic dance is a dance of war. Pyrrhic dance was performed to honor military celebrations, and religious rites. The movements consisted of precise and quick steps that were combat like. This includes leaping, thrusting, dodging, weaving. The dance was performed to a rhythm that was synonymous to that of a heartbeat. Pyrrhic dance contributed to the military disciplines of Greek armies. The Pyrrhic dance was performed in different ways at various times and in various countries. Pyrrhic dance was used for basic military training in Athens as well as Sparta. Pyrrhic dance was helped military education in various ways. Military trainees were

⁴ Ancient Greek Dance (1/2)." Hellenica, Information about Greece and Cyprus, Michael Lahanas. 01 May 2009 <<http://www.mlahanas.de/Greeks/Dance.htm>>.

introduced to various types of pyrrhic dance that helped to improved maneuvers and tactics. The first tactic learned was podism. Podism was quick feet motion that would help the warrior in running and sprinting. Xiphism which was mock fights/battles. Kosmos was learning how to perform high leaps and jumps which can assist in jumping over ditches or walls during combat.

Dance was significant in ancient Greek society in that it was apart of the educational system and also a very important aspect of culture. Dance was used in rituals and served as the foundation for military training. Similar to Pyrrhic dance in ancient Greece, dancing among Los Angeles gangs represented resilience and discipline. Dancing in gangs was once a sacred ritual in its own right because it was only reserved for those who were actively involved. Even though ancient Greece societies and contemporary Los Angeles gangs utilized dance differently in terms of warfare, the correlation between the two is that these sacred dances evolved into mainstream dance forms that were performed by everyday people.

Senior Thesis Work in Dance: Connections between War and Dance

Being that I am a History major as well as a dance major, I thought it would be effective to express what I learned and discovered in both areas of study. In History, I have been doing extensive research on the effects of war on people directly such as the soldiers versus indirectly such as family and loved ones. My History studies have challenged me to look beyond what is taught to us in textbooks. Instead we investigate the idea of war from a humanistic aspect. The intention of my dance thesis is to express the social and psychological impacts of war on the individuals who are on the front line as well as at home. The piece is entitled *War and Love/ Love and War* and it focuses on the connection between these two concepts. Although it can be

interpreted in various ways, my focus was to display these concepts in three lights. First, I will look at the soldier and how the psyche can become consumed by the idea of war and violence. Second the piece will explore how war can cause the destruction of love within personal relationships. Lastly, I address the loss of love for humanity within the soldiers due to the traumas of war. War itself is a universal act in that it can and does occur in any city, state, or country and has been since the beginning of time. I decided to focus on a more contemporary setting in the context of gang warfare. Growing up in Inglewood, Ca has shaped my views of war as I saw it in the streets and I hope to share with you how war and love are both elements of the human experience. This paper discusses the journey of my choreographic process.

I began my choreographic journey by first doing research on various moments in history I found most interesting in terms of war. What I sought was the connection between love and war within various time periods. I began with my knowledge of the Spartans of Ancient Greece. What I found most intriguing about this group of people is that war was a significant part of Spartan life. War was reserved for those who were of the upper class being that they were the ones who were able to afford weaponry. The war policies implemented by Spartan society express the notion that the opportunity to engage in war was not available to every citizen. Participation in combat in Sparta represented financial success and social hierarchy. Spartan men who were fortunate enough to engage in battle were born into a system that trained them for war. These warriors understood it was their responsibility to continue the legacy of the courageous men that came before them. These men were in love with the aspect of war that involved victory and glory. An example of Spartan men being in love with war can be examined in Herodotus' account of the battle of Thermopylae. Herodotus speaks of three hundred Spartans soldiers fighting against the Persian army with numbers in the thousands. What makes this tale unique is

the idea that although they know they are greatly outnumbered and ill-equipped, the Spartan men still continue to fight. The Spartans were in love with the idea of fighting against the enemy and being feared by others. The idea of glory is what kept these men wanting to continue to defend Sparta.

The wars in Vietnam and in Iraq were interesting to me too in looking at the psychological and social effects of war once the soldiers return to the home front. In dealing with these two time periods, I found I was more interested in understanding assimilation of veterans back into a society. These men would never fully comprehend civilian life for they have experienced something far more traumatic. My research proved that many of these war veterans return home and become consumed with drugs, alcohol, and violence. The reasons for this large increase in drug, alcohol, and physical abuse were that these things served as coping mechanisms for dealing with war. These men could not easily adjust to being at home. The war front had become their home and lifestyle. Some of these men also suffered from Post-Traumatic Stress Disorder (PTSD). PTSD was caused by not only witnessing horrific violence but from having to engage in some of these unfavorable tasks. These effects of warfare greatly affected their relationships with loved ones. The connection between war and love is that these negativities contributed to the destruction of love in that these men do not return home the same way as they left. These soldiers of Vietnam and Iraq have experienced things unimaginable making it very difficult for them to adjust. From this, families and relationships are broken and sometimes are never restored. Through my various observations and research, I proposed the question of whether war and love stood together or do they have potential to be destructive to one another? I wanted to address this question with my choreography and I aim to represent these elements through various stories brought together to create a central theme.

I also have gang warfare to look at as a resource. Growing up in Los Angeles has given me the firsthand experience of gang violence. Not only did I grow up in this environment, I had relatives as well as childhood friends involved in this lifestyle. It is just as harsh and brutal as military warfare. These men and women too are forced to put their lives at risk in order to harm others whether it is through physical violence. Although they are not examined and diagnosed in medical facilities, those involved in gang warfare suffer from PTSD, survivor's guilt, and the loss of innocent loved ones. I feel as though the effects of gang warfare are often overlooked by society. Those whose lives are surrounded by this intense violence suffer from similar repercussions as those who are involved in military war. Similar to other forms of war, Gang warfare causes the destruction of love between not only in personal relationships but within oneself. I find this most interesting in all of my research.

I realized I am very much interested in this idea of love and war. My goal of my dance is to establish a connection between what I have learned from my Dance studies and what I have taken from the History department. I wanted my choreography to hold historical relevance in that it is expressive of a particular type of war. This idea of war served as inspiration in my choreography. This subject gave me a variety of ideas to work with. I could incorporate gestures, war poses, or even social dances reflective of the time period. I sought to explore all aspects of war from tactics to the social effects in order to convey my ideas about love and war. I decided to focus more on the psychological and social aspects of war in that I felt was I more knowledgeable in the subject area. I want to use my History background in order to create a narrative. I wanted to take literal gestures that signified war and my Hip-hop movement vocabulary in order to express this narrative.

I looked to outside resources and tools to help me express my views of warfare. I watched various war films such as *Saving Private Ryan*, *Dead Presidents*, and *300* to help give me ideas for movement. I wanted to express ideas from different periods in history where war was a significant part of the culture. I then narrowed down my choices of war eras to times I felt I was most interested in. I decided to look at various resources that focused on World War Two, The Vietnam War, and Gang Warfare. These time periods could hold rich choreographic material. For instance, World War Two reminded me of the Swing music and dance. Social dances that were popular during this time were The Lindy Hop, Jitterbug, and Boogie Woogie. The significance of these dances to this wartime was that American GI's influenced other nations during the war effort making the United States a model nation. The war in Vietnam reminds me of protest demonstrations, the Civil Rights Movement, and Marvin Gaye. In terms of choreography, I thought of precise and militant movements done to percussive beats. Movements that appeared to be indicative of protesting would have also served a beneficial. Looking at Gang warfare, I thought this era would be easiest to generate choreography being that I grew up literally next door to the lifestyle. I could incorporate my background in Hip-hop Street dancing to express war on the streets. Dance forms associated with this era include sub-genres of Hip-hop dance such as Krump dance and Crip Walking.

Literary works also became sources form my research. I am a fan of poetry so I looked to my favorite poets for powerful quotes that best expressed the message which I was trying to convey through my piece. The quote that was most relevant and happened to be my favorite poem is one by rapper Tupac Shakur. The poem read the following; "Question: When will there

be piece on earth? Answer: When the earth is in pieces⁵”. In relation to my choreographic intent, this poem raises the question that if peace only comes with self-destruction, how do we spend our time on earth? This relates to my theme of love and war because we as humans have the choice of whether we want to have loving relationships while on earth. It is significant because we do not realize this until we are faced with misfortunes such as war and violence. From this comes the test of whether love can survive in a world filled with violence.

It was not an easy task to turn these ideas into choreography. I had so much information and insight to work with, I often found myself overwhelmed by it all. I wanted my message to be strong and clear and so I began to question the possibility of me conveying my message through the art of dance. If I could accomplish this task of successfully getting my point across through dance, it would open the eyes of not only those who do not consider dance as a tool for social critique, but it will attract those interested in the human experience.

⁵ Shakur, Tupac. Rose that grew from concrete. New York: Pocket Books, 1999. (pg 37)

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Vietnam

Everyone
isn't
Free!

protest demonstration
college students
BPP

Marvin Gaye
War

Poverty (LBJ)
↳ minorities
civil rights

"March to Washington", 1964
25,000 ppl

sounds?

military (drum beat) chanting
music reflective of period
video — MLK

movement

↳ protest choreo.
↳ stopping

message?

Are we free? ~~American~~ Civil Rights / Liberty...
contradiction?

Metaphors

Salt 2 wound
disillusionment

straw that broke camel's back

Gang Warfare

→ bondage
"not free"

→ growing racial tensions

→ prison numbers

→ children

→ education

→ police brutality
→ racial profiling

visual

pics?

re-enactment?

civil war

moving in circles

non-evolving

backwards

blacks vs browns

message?

lose - lose

everyone suffers

education = key 2 ending cycle

audio

text?

rap Music (gangsta)

non-violent method
expression

rize (krump)

"crip"-walking

identity
symbol of group

Cast:

Felicia
Chad
Misha
~~Byrnes~~
Byrnes
Jasmine
9/20

Notes 4 Movement

sense of loneliness

pleading 2 stay → (jump on back)

togetherness through love → (same phrase
diff direction)

not tangible

↓
mirroring

Person
marching
girl runs
jumps, still

opening → don't go!!!
(jump)

~~togetherness~~
marching

another dancer, alone

walking... kneeling/praying (diff
chores)

eventually, same chores

→ raise fist
→ catch
→ throw down

text

Find poem dealing w/ love & war

moments of trying 2 cope
→ COLLAPSE

Person
marching
girl runs
jumps, still

Person
marching
girl runs
jumps, still

MIRRORING

LEAVING

ALONE

BLANK

B G

Person
marching
girl runs
jumps, still

PROTEST

B G B

Person
marching
girl runs
jumps, still

ALL DO
CHOREOGRAPHY
DIFF DIRECTION
* START @ VARIOUS
TIMES?

idea:
resurrection
↳ inevitable cycle FRIDAY
3-5

choylo 9/21

Before 3

breaking away, still bonded
one person dies at a time
resurrect, then die again (shows the cycle)

? when will there be
peace on earth?

ans: when the earth is
in pieces

Dance Schedule

9/28 → 4-7 PM

10/4 → 1-3 PM, 6-9 PM

10/5 → 2:30 - 5:30

10/11 → 12-4 PM

10/12 → 12-4

Byrone

Separate rehearsals??

Perspective Essay

Read both, Pick 1 to focus
choose a chapter
↳ Black political dance
Narrow a topic

Thesis/Show Work

- Meet w/ Layne 2 discuss permanent rehearsal schedule
- Email David 4 music selection/quote
- Begin Journal Entries
- Start looking 4 sources (10/26)
4 research paper
- Male: Dancer?
contact Tony
- Set up time 4 rehearsal
- Look up "Green Table" - Youtube?
↳ Kurt Jooss
- Confirm commitment 2 show dates
↳ call dancers
- Get Recording of Q into

Notes 4 Movement 10/4 - 10/5

This week's goals: Music → goapele "Instrumental?"

Choreo → 1 min material

repetition

play w/ movement / facings

converse w/ Dancers

conveying emotion

Text? → Poetry

Lines 4 min Film

Dead



Question: How 2 rise again?

Beat → Knock according 2 beat
(Intro 2 music)

Steady rise ↓

↳ symbolizes heartbeat; we
share the same heartbeat

Movement 10/11 - 10/12

- make dance 2 represent quote

↳ how 2 make dance have
power of quote?

↳ what it means 2 me?

↳ say more than just "the quote"

↳ falling? → exhausting? dead?

↳ protesting = effort/commitment

relationship?

difference
can unite

Questions

Observations?

Interpretations

Where do you
see this going

↳ acknowledge obs. any suggestions 2

★ work on "elevator speech" convey message
feedback?

War?

- HST Major

- Quote: its power

- goal? → if peace comes w/ self-destruction,
raise 2's how do we spend time on earth

cycle
of death

what's worth doing

- choreo so far... development
various characters
and their stories

1st Showing

spoken word — expand
rebirth?

~~the~~ different timing
music → contrast

~~the~~ work w/ unison

2nd Showing

one-on-one time

↳ schedule

meaning behind movement?

↳ rhythmic?

- pushing away / pulling in? flip

- feeling of intimacy b4 flip

-

felicia:

don't let go!

chad:

pull away

- make moment of seeing each other

↳ tempered relationship

↳ magnify detail → how do you

feel?

- play w/o moment 2 And
feeling

on rhythm vs. off-rhythm

> 10/25 Choreo. Tasks

- ~ work on "silent" section
- ~ finalize rehearsal schedules
- ~ find music (Kanye?)
- ~ look at war images 2 generate ~~more~~ mmmat

Rehearsal Notes 11/9

- work on duet

↳ chemistry b/w C + F

↳ moments of stillness?

↳ show complexity of relationship

↳ personify the characters

Felicia = vulnerable, hopeless

Chad = strong-willed,
"Dockbone" of the 2

- what's next?

↳ chad = stage right

↳ felicia = up stage left

↙ Felicia stays on floor,

Chad / 2 others → do a 30 sec.
Combo

Love Lock Down

↳ part w/ percussion

"Battle Scence"

↳ DEATH !!

Rise!!! Forward March...

✱ → prepare material 4 & 11/14!!!

11/14 ~~11/14~~ 2nd showing

thoughts: confident in material
confident in music

① → Response (Faculty)
mini-episode" - too much goin on

② ↳ lose essence
"music w/o lyrics" 11

↳ disagree, not typical
"hip-hop"

↳ holds substance

③ ↳ words hold significance
explore more "war
mvmnt"

④ meet w/ Kristen 2 express
thoughts/feelings

⑤ need 2 add Amber 2
military section

▷ 11/19 Rehearsal

~ Movement Changes:

None!

- I am confident in material
4 Formal Showing.

- don't want 2 lose what
I'm trying 2 convey

- I want what I want!

▷ 11/21 Formal Showing

- Best Showing yet
- full investment of dancers
- characters came alive
- good feedback

2/6 ► Movement Notes

- no music?
- reversal of scenario/b
- love throughout destruction
- think outside box
- theatrical vs hip-hop?
- regurgitation
- 2/6
- 3/26

2/13 ► BHM Showing

- presented the work
- positive views w/ my music choice
- still debating on change w/
music choice... "
- confident in choreo.
- ~~most~~ "

2/26 Senior Showcase Meeting w/ Page

- more info relating piece/research
- talk about Hist. research

title

→ What I Learned

→ connect

- introduce yourself (major/what I'm about)

3/16 → new hard copy (2)

3/2 Rehearsal 4 Adjudication

→ aim: 2 review/discuss costuming

↳ MUSIC = STAYS THE SAME

NOTE 2 SELF: DO NOT COMPROMISE
YOUR GUT FEELING!

DO WHAT YOU WANT
WITH YOUR ART!

ART → NO RULES!

COSTUME IDEAS!

EACH WARRIOR WEARS SEPARATE "SOLDIER" UNIFORM

MARINE → US ARMY

TRIBAL → AFRICA'S WAR

CIVILIAN → REGULAR PPL DIE # DURING BATTLE (TERRORISM)

GANG ATTIRE → WAR ON STREETS

Gesture? → Eliminate Wounding

Expand Ending! Garageband!

Felicia? where she go?

add
breath
where
they are



Resume

Jasmine Young

Address: [REDACTED]

Email: [REDACTED]

Education:

B.A. History and Dance 2009
Loyola Marymount University, Belleramine School of Liberal Arts, College of Communication and Arts
High School Diploma, Magna cum Lade 2005
St. Bernard High School

Senior Thesis: *War and Love/ Love and War* (Choreographic and Historical Research)

Dance Training

Ballet

Caprice Walker 2005
Tekla Kostek 2006-09

Modern

Damon Rago 2006, 2009
Yvette Wulff 2007
Rogelio Lopez 2008

Jazz

Hasaan Christopher 2006
Mecca Andrews 2006

Hip-Hop

Hasaan Christopher 2006
Nick Long

2008-09
South Bay Conservatory (theatre, dance, voice) 2003-04
All That Dance Studio (ballet, tap, jazz, hip-hop, African) 1997- 2003
Hawthorne Dance Academy (ballet, modern, tap) 1995-1997

Technology and Dance :

Garageband- program for music editing 2009

Dance Teaching Experience:

Westchester Dance Academy (Hip-hop) 2008
Westchester Lutheran School (Hip-hop) 2008
St. Bernard High School (Hip-hop) 2007-2008
All That Dance Studio (Tap, Hip-hop) 2004-2006

Choreography:

Four Women, Black Dance Live! Recital, LMU 2009
Sinnerman, Black Dance Live! Recital, LMU 2009
War and Love/ Love and War, Sr. Thesis 2009

<i>Coldest Winter</i> , Black Dance Live! Recital, LMU	2009
<i>Step Into the Bad Side</i> , Black Dance Live! Recital, LMU	2009
<i>C-Breeze</i> (singer/performer), music video and performance	2008
<i>Hips & Thighs</i> , Tribute to Black Men, LMU	2008
<i>Token</i> , Faculty Dance Concert, LMU	2007
<i>Madness at Midnight</i> , LMU	2006-2009
<i>I, 2 Step</i> , All That Dance Studio	2005

Relevant University Coursework:

<i>Principles of Teaching Dance</i>	2009
<i>History of Dance Theatre</i>	2009
<i>Music for Dancers</i>	2008
<i>Kinesiology for Dancers</i>	2007-20008
<i>Dance Styles and Forms</i>	2007
<i>To Dance is Human</i>	2007
<i>Fundamentals of Dance Composition</i>	2006
<i>Laban Movement Analysis</i>	2006
<i>Black Cultural Arts</i>	2006

Performance Experience

An Evening of Concert Dance, LMU	2008
<i>"Hip-Hop Dance"</i> by Nick Long	
An Evening of Concert Dance, LMU	2007
<i>"Tropicana"</i> by Sarah Anindo Marshall	
<i>"Token"</i> by Kristen Smiarowski	
<i>Opening Act for Chris Brown</i>	2007
Performance with O.N.E. (music group)	2002-2007
<i>Opening Act for Keyshia Cole (singer)</i>	2006
<i>Opening Act for Ne-yo (singer)</i>	2006
Spark Kid for Los Angeles Sparks Basketball Team	2003

Musical Theatre Performance

<i>Sweet Charity (Dancehall Hostess)</i>	2005
<i>Footloose (Tiffany)</i>	2004
<i>Pippin (storyteller, principal dancer)</i>	2003
<i>Westside Story (Anybody's)</i>	2002
<i>The Wiz (winky, munchkin)</i>	2001

Dance Costume Design

<i>War and Love/ Love and War, Sr. Thesis</i>	2009
<i>Black Dance Live!, LMU</i>	2009
<i>Kuumba Beatz Hip-Hop Dance Team, LMU</i>	2006-09

Community Service

City of Inglewood Parks/recreation (dance instructor)	2004-06
---	---------

Relevant Employment

Westchester Lutheran School (tutor/mentor)

2008-present

Organizations and Membership

Black Student Union, LMU

2005-09

Kuumba Beatz Dance Team

2005-09

Skills

Ability to type 60 wpm

Familiar with Windows XP, Vista

Familiar with Microsoft Office (word, excel, powerpoint, access)

Hobbies

Watching Movies

Reading History Books

Photography

Shopping

Aesthetic Statement

Revelations by Alvin Ailey represents the highest ideal of professional work in the dance world. The Alvin Ailey American Dance Theatre was the first professional show I saw. I wanted to become a dance major after seeing this piece. I was intrigued by Revelations in that these dancers seemed to move so effortlessly yet still performed with conviction. This is important to me because in dance I feel as though sometimes emotion in dance is lost in technique. Ailey's dancers had the technique and the emotion behind their movement that drew me into the performance. Revelations represent my highest ideals in that this piece inspires me to continue to follow my dreams. It is a prime example of the significance of the arts within the African American community.

I found this company beautiful in that they all represented various forms of beauty. Not every dancer was "thin" and/or "white". To me, these dancers represented beauty in that they have various body types and yet still move just as beautifully as someone who had the ideal body. Seeing this inspired me to pursue my dance career and not to let something like my body type hinder me from my dreams as a performer and a choreographer. The Ailey dance company represents Black pride as well as diversity.

Professional performers that represent my highest ideals is tap dancer Savion Glover. I admire him because he is arguably the best tap dancer of my time. What is cool about Glover is that he adds a "street" flare to tap dancing creating his own unique style. Watching him as a young child and as an adult encourages me to bring myself out of whatever dance form I am introduced to. He inspires me to stay true to myself and not to conform to the norms in order to fit in.

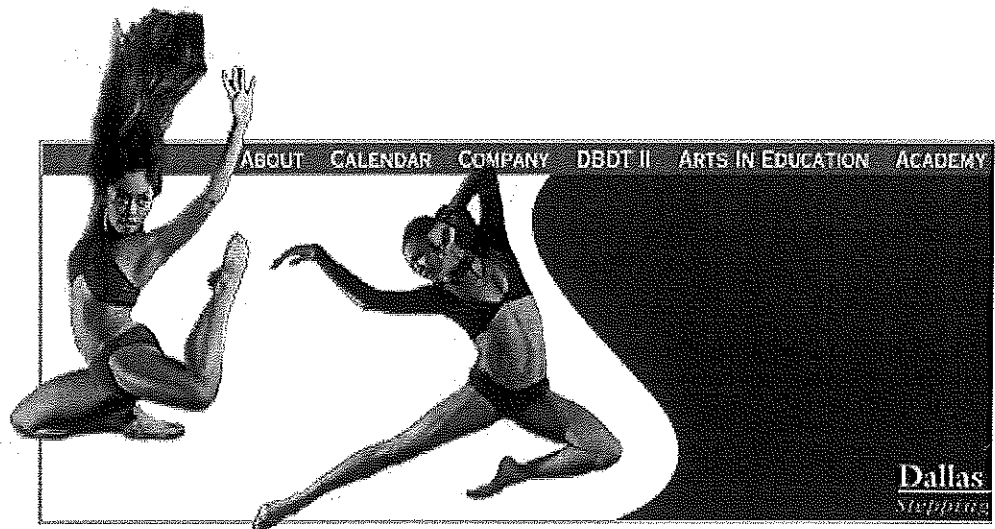
Beyonce Knowles is also a professional performer I admire but for a different reason. I admire and envy her work ethic. Knowles is Superwoman in my eyes. Her performances always seem to have a lot of hard work put into them. It seems as though she constantly challenges herself to become a more dynamic artist. This is important to me because as an artist and performer, I never want to feel as though I cannot progress. I want to challenge myself and expose myself to new things so I can evolve as an artist. For example, Knowles is not a classically trained dancer but in her videos she is executing pirouettes, kicks, and leaps as if she had been training since a child. This shows her ongoing efforts to perfect her craft. At her concerts, her performance is always unpredictable in that she always surprises the audience with a new dance form she had studied. She is arguably the most versatile dancer in the music industry. I aim for Knowles' versatility as a performer.

Music is very important in my aesthetic in that it serves as inspiration for the majority of pieces I have created. I am a music fan in that I can listen to anything. Although I embrace various genres of music, Hip-hop music defines my aesthetic. I love loud, heart-pounding beats found in Hip-hop music and I enjoy choreographing to it. Hip-hop music has emotion behind it and so I try to make sure my movements matches the intensity of the music. I was first introduced to Street dancing and music was the driving force in my freestyle. Depending on what type of Hip-hop song was played determined how I would move. Music is important to my aesthetic in that it sets the tone for the movement.

I feel as though there is no role of expert technique in my aesthetic. True Hip-hop dance is not about the technique. It is a feeling. It is emotion. It is a way of life. One cannot teach Hip-hop dance. One must have a true love for the music FIRST and then the movement will just come along naturally. The problem with Hip-hop dance today is that is evolving into "lyrical

Hip-hop". In my opinion this statement is an oxymoron because Hip-hop is not lyrical. It is raw. Its is real. I feel like the dance form is turning into a technical genre and this takes away from the essence of why it started in the first place.

A dancer should bring their all to dance. When I say "all" I mean mind, body, and spirit. I feel as though sometimes dancers do not have all three when dancing. If a dancer has all of these, they cannot fail and they will never feel dissatisfied with their work.



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[Founder/Artistic Director](#)

About:

[Executive Director](#)

The mission of **Dallas Black Dance Theatre** is to create and produce contemporary modern dance at its highest level of artistic excellence.

[Board of Directors](#)

The vision of **Dallas Black Dance Theatre** is to fulfill its mission through performance and educational programs that bridge cultures, reach diverse communities and encompass ever-expanding national audiences.

[Staff](#)

Dallas Black Dance Theatre celebrates its 32nd season as the professional dance company in Dallas. The ensemble, a contemporary dance company, consists of 12 professional, full-time dancers performing a mixed repertoire of modern and spiritual works by nationally and internationally known choreographers. [Click here](#) to learn more about the history of the Dallas Black Dance Theatre.

The **Dallas Black Dance Theatre** Board of Directors brings together support, promote and provide fiduciary oversight to the organization on our Board.

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Need Hip Hop Teacher (Fort Worth)

Reply to: gigs-dm4te-1158604687@craigslist.org [Errors when replying to ads?]

Date: 2009-05-07, 1:56AM CDT

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We are looking for a hip hop teacher. If you are bilingual we will pay \$20. per hour.

Also looking for young boys from 10-16 to form a dance copmany for our new studio.
Will help with tuition.

- Location: Fort Worth
- it's NOT ok to contact this poster with services or other commercial interests
- Compensation: no pay

PostingID: 1158604687

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HIP HOP DANCER NEEDED (PRIVATE PARTIES DALLAS AREA)

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Date: 2009-04-20, 4:14PM CDT

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LOOKING FOR HIP HOP DANCERS TO TEACH SIMPLE DANCE MOVES AT KIDS PARTIES. MUST BE VERY ATTRACTIVE, WITH HIP CURRENT DRESS. KNOWING HOW TO BREAK DANCE WOULD BE A PLUS. MUST BE ABLE TO EMAIL A PHOTO AND A LIST OF DANCE EXPERIENCE. MALES AND FEMALES NEEDED. NEED SOMEONE THIS WEEKEND ON APRIL 25TH! IN THE FUTURE WOULD BE MOSTLY SATURDAY NIGHTS, AND SOME FRIDAY NIGHTS. WOULD PROBABLY HAVE TWO - FOUR GIGS PER MONTH.

- Location: PRIVATE PARTIES DALLAS AREA
- it's NOT ok to contact this poster with services or other commercial interests
- Compensation: \$20 PER HOUR WITH PAY RAISES IN THE FUTURE BASED ON PERFORMANCE

PostingID: 1131823486

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Seeking Young Hip Hop Instructor (Southwest Ft Worth)

Reply to: tweetorres@yahoo.com.au [Errors when replying to ads?]

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Please help!!!

Im looking for a sponsor to teach 10 teenage boys EAGER to learn a dance routine.

Only 1 maybe 2 x's times a month.

They will be performing in August for a very special event & need help !

Can anyone please help or refer me to someone who might possibly can help.

I would greatly appreciate ANYONES help.

Email me!!!!!!

Thank you so so so much

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- Compensation: no pay

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\$919 / 1br - Come check out this fabulous space TODAY! You'll love it! (Downtown Fort Worth) (map)

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Date: 2009-05-07, 5:08PM CDT

Leasing Consultant | 817

1000 Henderson Street, Fort Worth, TX

Open space is waiting for you!

1BR/1BA Apartment

\$919

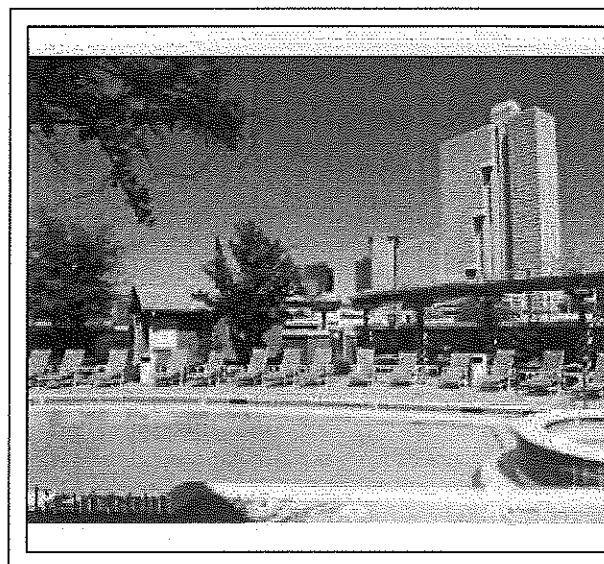
Bedrooms	1
Bathrooms	1 full, 0 partial
Sq Footage	781
Parking	None
Pet Policy	Cats, Small dogs (< 25lbs), Dogs (any)
Deposit	\$0

DESCRIPTION

The Omni is a nice one-bedroom layout. It comes with a patio or a sunroom. The sunroom, is just an extension of the living room. There is a lot of versatility in the design. It has a nice large living room with a niche. It also has a spacious dining room and the kitchen is open to the living room and dining areas. The bathroom is well designed with storage in mind. You will have a garden tub and linen closet. You will find an additional closet in the hallway and walk-in-closet in the bedroom. Our Omni's are located on the south side of the community.

YOU WON'T MISS A BEAT HERE!

From I-30 (West Freeway), exit Henderson Street and



see additional photos below

travel north. This community is located on the west side of Henderson Street between Lancaster and Texas Streets.

RENTAL FEATURES

- | | | |
|-------------------------|----------------|------------------|
| ▪ Air conditioning | ▪ Central heat | ▪ Walk-in closet |
| ▪ Living room | ▪ Dining room | ▪ Dishwasher |
| ▪ Refrigerator | ▪ Stove/Oven | ▪ Microwave |
| ▪ Laundry area - inside | ▪ Cable-ready | |

COMMUNITY FEATURES

- | | | |
|---------------------|--------------------|-------------------|
| ▪ Garage parking | ▪ Covered parking | ▪ Guest parking |
| ▪ Business center | ▪ Clubhouse | ▪ Laundry on-site |
| ▪ Fitness center | ▪ Swimming pool(s) | ▪ Sauna/Spa |
| ▪ Gated property | ▪ Secured entry | ▪ Elevator |
| ▪ Wheelchair access | | |

LEASE TERMS

3-13 months

ADDITIONAL PHOTOS

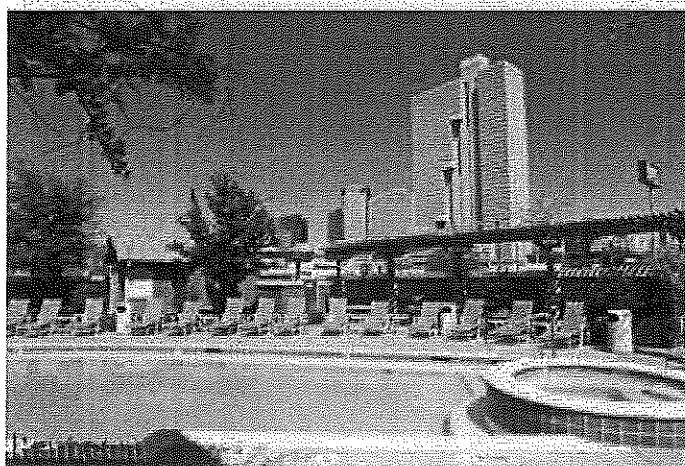


Photo 1

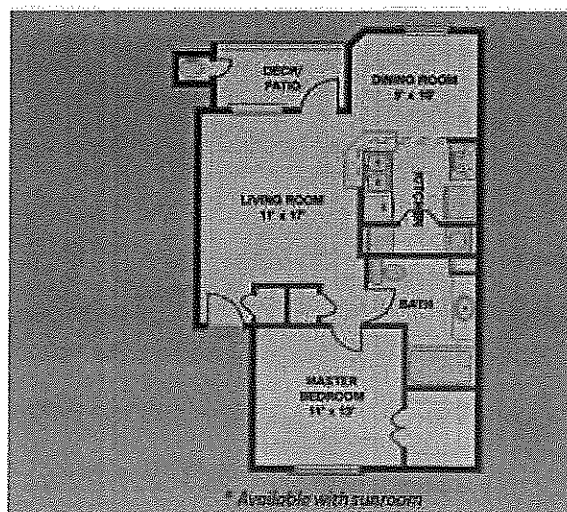


Photo 2

Contact info:

Leasing Consultant
817.332.1670

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Posted: May 7, 2009, 1:59pm PDT

1000 Henderson at Texas ([google map](#)) ([yahoo map](#))

- cats are OK - purrr
- dogs are OK - woof
- Location: Downtown Fort Worth
- it's NOT ok to contact this poster with services or other commercial interests

PostingID: 1159706176

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